

Fidelio

ŒUVRES CHOISIES POUR PIANO

par

HENRI CRAMER.

PARIS: Maison Schott,
30, rue Neuve Saint-Augustin.

SCHOTT FRÈRES,
BRUXELLES, 82, Montagne de la Cour.
ANVERS, 2, Port-aux-Tourbes.

LONDRES: Schott & Cie.
MAYENCE: Les fils de B. Schott.

Op. 3. 3 Valses brillantes	5 —
" 7. Fantaisie sur des motifs de „l'Enlèvement du Sérail“	7 50
" 14. Le Désir, pensée romantique	3 75
" 17. Galop brillant	2 50
" 18. Fantaisie sur un motif de „Beatrice di Tenda“	7 50
" 19. Souvenir du Rhin, pensée romantique	5 —
" 22. Fantaisie sur des motifs de „Don Juan“	9 —
" 24. Poème d'amour	5 —
" 25. Marche avec Trio	3 —
" 26. Valse romantique	6 —
" 27. Rondo capriccioso	9 —
" 41. Le doux Souvenir, pensée romantique	5 —
" 42. Fantaisie sur la cavatine favorite de „La Niobe“	9 —
" 43. 4 Pièces différentes: Menuet romantique, Marche orientale, Scherzo et Chanson religieuse	6 —
" 44. Divertissement à la Mazurka	6 —
" 45. Impromptu	6 —
" 46. La Rose et la Violette, 2 pièces élégantes: N° 1. La Rose, pensée sympathique	4 50
" 2. La Violette, étude brillante	4 50
" 47. Souvenir de Weber, 3 amusements brillants sur des motifs de l'opéra „Euryanthe“	5 —
" 48. Souvenir de Stuttgart, amusement brillant en forme de rondo	6 —
" 49. Divertissement de salon sur une chanson favorite de Kücken	6 —
" 53. Souvenir de 1848, chants allégoriques	5 —
" 56. 3 Petites fantaisies sur des thèmes célèbres: N° 1. Le Nozze de Figaro	5 —
" 2. Les Deux journées	5 —
" 3. La Sennambula	5 —
" 58. Fantaisie sur une mélodie souabe	7 50
" 75. Polka de l'opéra „Sophia Catharina“	3 —
" 90. Sérénade	5 —

Op. 91. 2 Ballades: N° 1. La Pathétique	4 50
" 2. La Romantique	4 50
" 94. Une rêverie	4 50
" 114. Rondino sur la Valse-Cavatine de Ricci	5 —
" 115. Les Larmes, pensée caractéristique	5 —
" 116. Rondo gracieux sur le chœur des Matelots norvégiens, de R. Wagner	6 —
" 118. 3 Morceaux de salon: N° 1. La Gracieuse, polka-mazurka	5 —
" 2. Les Braves, marche guerrière	5 —
" 3. La Séduisante, valse élégante	5 —
" 123. Le départ du conscrit des Alpes, scène caractéristique	5 —
" 124. 2 Morceaux caractéristiques: N° 1. Les Pèlerins. (Hymne orientale)	4 50
" 2. Le Gondolier. (Barcarolle vénitienne)	4 50
" 130. Que ne suis-je dans mon pays! morceau de salon	6 —
" 132. Rondoletto sur une chanson favorite de Kücken	6 —
" 133. La Nostalgie, pensée musicale	5 —
" 134. Avant le combat, morceau guerrier	6 —
" 135. La Noce de Paysans, danse rustique	6 —
" 138. Un premier bouquet, rondo gracieux	6 —
" 139. Un moment de mélancolie, cantilène	4 50
" 140. 3 Morceaux caractéristiques: N° 1. Mes châteaux en Espagne (fantastique)	5 —
" 2. La Gaïeté, mazurka élégante	5 —
" 3. Consolation dans le chagrin	5 —
" 141. Rondo russe	6 —
" 142. Le Rêve aux bords chéris, morceau romantique	5 —
" 143. Souvenir de Pologne, mazurka	5 —
" 145. Moments de loisir, 3 bagatelles: N° 1. Rondo mignon	5 —
" 2. Marche festive	5 —
" 3. Tarentelle	5 —
" 147. Fantaisie sur une chanson favorite de Kücken	6 —
" Rondoletto sur la Pagode	6 —

Potpourris sur des motifs d'opéras favoris.

Chaque Fr. 6.

Beethoven. Fidelio.
Bellini. Beatrice di Tenda.
— Il Pirata.
— Romeo et Juliette.
— La Straniera.
— Norma.
— La Sonnambula.
— I Puritani.
Donizetti. Anna Bolena.
— Belisario.
— L'Elisir d'amore.
— Fausta.
— Il Furioso.
— Roberto Devereux.
— Marino Faliero.
— Parisina.
Esser. Les Deux princes.
— Thomas Riquiqui.
Flotow. Indra.
— Sophia Catharina.

Gluck. Iphigénie en Tauride.
Himmel. Fanchon.
Kreutzer. Une nuit à Grenade.
Kücken. Le Prétendant.
Lachner. Catharina Cornaro.
Lindpaintner. Les Vêpres siciliennes.
Lortzing. Le Czar et le Charpentier.
— Ondine.
— L'Armurier de Worms.
— Le Braconnier.
Marschner. Le Templier et la Juive.
Mercadante. Il Giuramento.
— La Vestale.
Mozart. La Clemenza di Tito.
— Così fan tutte.
— La Flûte enchantée.
— Idomeneo.
— Don Juan N° 1.
— " 2.
— L'Enlèvement du Sérail.

Mozart. Le Mariage de Figaro.
Nicolai. Les Commères de Windsor.
Rossini. Le Barbier de Séville.
— La Cenerentola.
— La Gazza ladra.
— Mosé in Egitto.
— Otello.
— Tancredi.
— Semiramide N° 1.
— " 2.
Spohr. Faust.
— Jessonda.
— Zemire et Azor.
Verdi. L'Assedio di Arlem.
Weber. Euryanthe.
— Preciosa.
— Robin des bois.
Weigl. La Famille suisse.
Winter. Le Sacrifice interrompu.

FIDELIO VON BEETHOVEN.

H. CRAMEL.

POTPOURRI.

Allegro. (Ouverture.)

Adagio

f *sf* *sf* *dol.* *p* *Ped.*

*Ped.** *Ped.** *Ped.** *p Ped.** *Ped.**

Allegro.

Adagio.

*Ped.** *f* *Ped.** *sf* *sf* *p dol.* *Ped.** *Ped.**

*Ped.** *Ped.**

Andante con moto. (Aria: O, wär ich schon mit dir vereint.)

pp *Ped.** *Ped.** *p* *p* *f* *p* *Ped.**

sf *cres.* *p* *cres.* *p* *dol.*

*sf Ped.** *Ped.**

p *Ped.** *Ped.**

Poco più Allegro.

Ped. * *f* *pp* *cres.* *f* Ped. * Ped. * Triplet Triplet

cres. *p* *p* *cres.*

sf *dol.* *p* Ped. * Ped. *

Ped. * Ped. * *cres.* *f* *sf*

cres. *f* *sf* *sf* *p* *pp* Ped. * Ped. * Ped. * Ped. *

Adagio cantabile. (Aria: In des Lebens Frühlingstagen.)

First system of musical notation. Treble and bass staves. Dynamics: *dol.*, *p*, *cres.*, *p*. Pedal marks: Ped. *

Second system of musical notation. Treble and bass staves. Dynamics: *cres.*, *sf*. Pedal marks: Ped. *

Third system of musical notation. Treble and bass staves. Dynamics: *sf*, *f*, *p*. Pedal marks: Ped. *

Fourth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *p*, *dol.*, *cres.*. Pedal marks: Ped. *

Fifth system of musical notation. Treble and bass staves. Dynamics: *dim.*, *p*, *dol.*, *cres.*. Pedal marks: Ped. *

Sixth system of musical notation. Treble and bass staves. Dynamics: *sf*, *p*, *cres.*, *sf*, *p*. Tempo change: *Allegro non troppo.* Dynamics: *p*, *cres.*, *cen.*. Pedal marks: Ped. *

do. *

f *p* *sf* *sf* *dim. poco rall.*

Ped. *

Vivace. (Marsch.)

calando. pp Ped. *p* * Ped. * Ped. *

Ped. *

cres. *p* *sf* Ped.

Ped. *

tr *sf* *sf*

ff *sf* *f* *sf* *f* Ped. *

Ped. *

f Ped. * *sf* Ped. *

Allegro vivace. (Duett: O namenlose Freude.)

Ped. *p* *dim.* * *pp* Ped. * Ped.

* *semp. pp* Ped. *

Ped. *cres.* * Ped. * *ff* Ped.

* Ped. *

p *cres.* Ped. *

Musical score for "L'Espresso" by Franz Liszt, measures 1-5. The score is in G major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and eighth notes. The instruction "piu cres." is written above the second measure of the left hand.

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time, key of D major, and consists of 12 measures. The melody is in the right hand, and the bass line is in the left hand. The score includes dynamic markings such as "f" (forte) and "ff" (fortissimo), and performance instructions like "Ped." (pedal) and "*" (accents).

The first system of the musical score is for the piece 'Allegro (Schlussatz der Ouverture.)'. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music begins with a forte (f) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a similar pattern. A double bar line is followed by a change in dynamics to fortissimo (ff) and the instruction 'Ped.' (pedal). The tempo and mood are indicated by the title 'Allegro (Schlussatz der Ouverture.)'.

Presto.

First system of musical notation, measures 1-6. The key signature is two sharps (F# and C#). The music is in a grand staff with treble and bass clefs. The first measure has a forte (*f*) dynamic marking. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 7-12. Measures 7-9 feature a treble clef melody with sixteenth-note runs and a bass clef accompaniment. Measure 10 has a forte (*f*) dynamic marking and a 'Ped.' (pedal) instruction. Measures 11 and 12 contain asterisks (*) indicating a change in the bass line.

Third system of musical notation, measures 13-18. Measures 13-17 feature a treble clef melody with sixteenth-note runs and a bass clef accompaniment. Measure 13 has a piano (*pp*) dynamic marking and a 'Ped.' instruction. Measures 14 and 15 contain asterisks (*). Measure 16 has a 'cres' (crescendo) marking. Measure 18 contains an asterisk (*) and a 'Ped.' instruction.

Fourth system of musical notation, measures 19-24. Measures 19-24 feature a treble clef melody with sixteenth-note runs and a bass clef accompaniment. Measures 19 and 20 have a 'cen' (crescendo) marking. Measures 21 and 22 have a 'do' (diminuendo) marking. Measures 23 and 24 contain asterisks (*) and 'Ped.' instructions.

Fifth system of musical notation, measures 25-30. Measures 25-29 feature a treble clef melody with sixteenth-note runs and a bass clef accompaniment. Measures 25 and 26 have a 'sempre' (sempre) marking. Measures 27 and 28 have a 'piu' (piu) marking. Measure 29 has a forte (*f*) dynamic marking. Measure 30 has a fortissimo (*ff*) dynamic marking and a 'Ped.' instruction.

First system of musical notation, measures 1-5. The key signature is two sharps (F# and C#). The music features a melody in the right hand and a bass line in the left hand. Measures 4 and 5 contain fortissimo (*sf*) markings.

Second system of musical notation, measures 6-10. A dashed line with an 8va marking spans measures 7 and 8. Measures 6, 7, 8, 9, and 10 contain fortissimo (*sf*) markings. A "Ped." marking is present below measure 9.

Third system of musical notation, measures 11-15. A dashed line with an 8va marking spans measures 12 and 13. Measures 11, 12, 13, 14, and 15 contain fortissimo (*sf*) markings. "Ped." markings are present below measures 13 and 15.

Fourth system of musical notation, measures 16-20. Measures 16, 17, 18, 19, and 20 contain fortissimo (*sf*) markings. "Ped." markings are present below measures 17, 19, and 20.

Fifth system of musical notation, measures 21-25. Measures 21, 22, 23, 24, and 25 contain fortissimo (*sf*) markings. "Ped." markings are present below measures 21, 24, and 25. The system concludes with a double bar line.